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HINTS

TO

PUBLIC SPEAKERS;

Intended for

YOUNG BARRISTERS,

STUDENTS AT LAW,

And all others who may wish to improve their Delivery,

and attain a just and graceful

ELOCUTION.

By T. KNOX, A.M.

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1797.

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MVSEVM
BRITAN
NICVM

DEDICATION.

TO THE HONOURABLE

THOMAS ERSKINE.

SIR,

ALTHOUGH my predeceſſors in dedicatory addreſſes appear to have eſtabliſhed, by preſcription, a right to make uſe of language replete with the moſt fulſome adulation; yet I am too well informed of the delicacy of your feelings to think of following their ſteps, with ſucceſs, on the preſent occaſion. To aver that this page could not be graced with a name half ſo appropriately as by the one which now adorns it, and that the owner is juſtly entitled to a pre-eminent ſtation among the firſt characters that ever diſtinguiſhed

diſtinguiſhed themſelves in forenſic eloquence, is declaring merely what truth requires I ſhould ſay, and what may be here ſet down without much fear of being conſidered as the language of undeſerving panegyric. Were I, however, to proceed, as far as truth could ſupport me, in the relation of thoſe merits to which you have full claim, I fear I ſhould extend my Dedication to a length little ſhort of the performance to which it is prefixed.—I ſhall, therefore, deſiſt from making the attempt, and, with apologizing for this intruſion, ſhall moſt reſpectfully retire.

I am,

SIR,

Your moſt obedient

and devoted humble ſervant,

T. KNOX.

JAN. 1797.

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PUBLIC

PUBLIC SPEAKING,

&c, &c, &c.

OF SPEAKING. *How to make yourself heard without any difficulty.*

THE firſt thing to which a ſpeaker ought to attend, when he gets up, is to make himſelf heard, not only with eaſe to himſelf, but to thoſe who compoſe his auditory; for if he is not heard without difficulty by them, they will not give themſelves the trouble of attending, as they are unwilling to plague themſelves about that which requires ſo much of their attention. Beſides the *ear* being at ſuch great pains to make out the *words*, the *mind* would be thereby *inattentive* to the *matter* delivered.

To avoid theſe inconveniences, you ought to have a *clear ſtrong* voice, ſo that you may be able to fill the place in which you ſpeak, and that your tones may reach the ear of the fartheſt perſon in the aſſembly. Some people have this power naturally, and in this reſpect are peculiarly fortunate, if they diſcharge their duty by improving it to the beſt advantage. But by thoſe whom *nature* has not ſo favoured, great things may be done, if they call in the aſſiſtance of *art*, ſuppoſing there is nothing defective in their *organs* of ſpeech, for in that caſe it would be much better for them to turn their mind to ſome other purſuit than that which requires a public delivery.

How to ſtrengthen the voice.

If your voice be only weak and inclined to tenuity, ſpeak *aloud* in your chamber a quantity every day of whatever you may be reading.—At firſt do not deliver or read out much, for you may thereby injure inſtead

of ſtrengthening your organs—Increaſe the quantity by degrees, for it is by degrees and perſeverance that you may hope to accompliſh your purpoſe. Your organs will thus gradually open, and your tones will gain power every day.—It is aſtoniſhing how practice will *ſtrengthen* and give *vigour* to the voice, and ultimately bring it to a perfection that will enable the ſpeaker to do almoſt any thing with it. That of *Demoſthenes* was naturally weak, and it was by practice, and no other means, that he brought it to ſufficient ſtrength. If, therefore, you have nothing to complain of but a *weak voice*, do not deſpair, but purſue what others have ſucceſsfully done before you, and *read* or *deliver aloud* by yourſelf ſuch a quantity which you think will not overſtrain your powers.

FAULTERING. *How to get rid of it.*

If you are apt to *faulter* in your *ſpeech*, accuſtom yourſelf, in your *private readings*,

to pronounce your words and ſyllables ſo *diſtinctly* one after another, that they may all have their *full ſound* and *proportion*. When you have done this for ſome time, and have got a *habit* of ſpeaking *deliberately plain*, you may afterwards expreſs yourſelf more *fluently*, and without that *care* and *deliberation* ſo eſſentially neceſſary at firſt. If you find it a very difficult matter to avoid this fault of *faultering* or *ſtammering*, and that when you come to particular *ſentences* or *phraſes*—in that caſe you would do well to *change* the *order* of the words, inſerting a ſmooth particle or two, and putting *ſynonymous* words into the place of thoſe which made you *faulter*, and you will thus eaſily correct yourſelf of the error.

OF BELLOWING, *or* SPEAKING TOO LOUD —*To be avoided.*

It is very *unbecoming* and *diſagreeable* to ſpeak ſo *loud*, or rather to *bellow out* ſuch a *tremendous ſound* as renders every thing ſaid ſo

ſo confuſed, that all articulation is deſtroyed.—Many people think that this gives a *dignity* and *majeſty* to what they ſay; but on the contrary it deprives their ſpeeches of one of their greateſt objects, that of being *clearly* and *diſtinctly* heard. This method is ſo deſtructive of all good ſpeaking, that the words may be ſaid, not to be uttered, but that every thing is a *confuſed huddle* of *ſound* and *noiſe*.

MUMBLING, *or* SPEAKING TOO MUCH TO YOURSELF—*To be corrected.*

This is an error quite contrary to the one I have juſt mentioned, and takes place when a man does not *open* his mouth *wide enough* to give *proper room* for his *words* to paſs. By this means he makes a kind of *rumbling noiſe* about the *roof* of his mouth, as if he were ſpeaking out of a *cave* or a *hogſhead*, and hardly ever ſends forth one *diſtinct ſound*, or conveys one *articulate* word, much farther than his *teeth* or *lips*. This

hollow way of ſpeaking is no leſs unpleaſant than the one above mentioned.

THE VOICE TO BE MADE SOFT *and* AGREEABLE *to the* EAR.

As the wiſh of a ſpeaker is certainly to be heard with pleaſure and delight, he ought to endeavour to make his voice as *ſweet*, *ſoft*, and *agreeable* as he poſſibly can—Every thing *harſh* and *diſcordant* in his tones muſt be got rid of, and which for the moſt part ariſe from nothing elſe but *bad habits*—But where the fault lies in the *natural* formation of his *organs*, in that caſe no effectual remedy can be adminiſtered, but perſeverance and a little labour may certainly do a great deal. That the art of *ſoftening* and *harmonizing* the voice may be acquired by *care* and *induſtry* is plain from what *Cicero* did in this particular; for he had a very *rude coarſe* voice before he went into *Greece*, but by ſtaying there ſome time he brought it, by habit, to ſo much

much *ſweetneſs* and *delicacy*, that he charmed the *ear* with the *ſofteſt ſounds* imaginable. You muſt therefore try to give your *voice* ſuch a *ſmoothneſs*, that the *turns*, *tones*, and *cadences* of it may pleaſe the *ear* of your auditor, although he ſhould not underſtand in the leaſt either your *language*, or the *ſubject* you are ſpeaking of.

NEVER SPIT, *or* HEM, *while ſpeaking*.

Several people have a cuſtom of *ſpitting* and *hemming* in their ſpeech, which are not only diſguſting to the *eyes* and *ears* of their *hearers*, but conſiderably interrupt their *delivery*.—The latter habit is very common even among the firſt ſpeakers in both the *Houſe of Lords* and *Commons*. The late *Lord Aſhburton* had it to very great exceſs, which rendered him, with other cauſes, a moſt *diſagreeable* and *ungracious* deliverer, although what he ſaid was always to the purpoſe, and logically correct—Both theſe vices ſhould be carefully avoided.

OF VARYING THE VOICE.

You ought to *vary* the *voice* according to the changes of your ſubject, the *paſſions* you would expreſs yourſelf, or excite in others, the ſeveral parts of your ſpeech, and according to the nature of the words you make uſe of.—There is nothing ſo *grating* to the ear of an auditory, or that gives them ſo much diſguſt, as a voice continually in the *ſame key*, without the leaſt *diviſion* or *variety*, and yet this is the common fault of moſt ſpeakers.—There are few voices ſo bad that might not be rendered not only *bearable*, but *pleaſant*, if their owners knew how to give them thoſe *turns* and *variations* which are ſo neceſſary in the courſe of a ſpeech, in order to keep alive the attention of the hearer. A *uniformity* of tone not only *palls* upon the *ear*, but is extremely prejudicial to whatever you ſay—It places every part of a ſpeech on the *ſame level*, takes away all *power* from that which ought to have

have the greateſt *ſtrength*, not only of *argument* but of *expreſſion*, and reduces all to that *equality* of ſound, which gives no more *diſtinction* to the *paſſions*, than to the dryeſt part of a cold and regular *narration*. This *monotony* is too *common* a fault on the *ſtage*, in the *pulpit*, the *ſenate*, at the *bar*, and, in fact, in every place where *public ſpeaking* is *practiſed*.

HOW TO CURE YOURSELF OF A MONOTONOUS TONE.

The beſt way to get rid of a *monotony* of *tone*, is to attend particularly to *common converſation*, to the *chit-chat* of a *tea-table*, or the method with which people pronounce their ordinary *diſcourſe*. Mind likewiſe the way that women expreſs themſelves when they *feel* the ſubject they talk upon; ſuch as when they *pronounce* their *ſorrows* for the loſs of a *huſband*, a *child*, or any other fond and beloved relative. When you have done this, endeavour to expreſs yourſelf,

yourſelf, when in *private*, after the ſame manner as if upon the ſame occaſions.—By theſe means you will inſenſibly improve your voice, and, in time, give it that *richneſs* and *variety*, which are eſſentially neceſſary to your becoming a popular ſpeaker.

RULES FOR VARYING THE VOICE.

There are the following diſtinctions in the voice—A *high* tone or a *low* one, a *vehement* or a *ſoft* one, a *ſwift* or *ſlow* one. The ſpeaker's buſineſs is to keep up a juſt meaſure in theſe diſtinctions, and thereby obſerve that *variety* which I have ſhewn is ſo eſſential.

The principal thing is to maintain a proper *medium* of tone, becauſe any *extreme* is exceedingly diſagreeable. Firſt, with reſpect to its *height*, you ought to take care not to *raiſe* it, as ſome people do, continually to the *higheſt* note it can reach, or, on the other hand, muſt you ſink it ſo *low*, as to render yourſelf ſcarcely intelligible. To be

be conſtantly *ſtraining* it to the *top* deſtroys the ſolemnity of *preaching*, the *weight* and *dignity* of *pleading*, and gives to every thing you ſay a *ſqueaking effeminacy*, unbecoming a *manly* and *impreſſive* ſpeaker. It often likewiſe creates a *harſh* and *unmuſical* ſound, and frequently occaſions a *hoarſeneſs* in the *throat*, that will prevent you from being able to do the ſmalleſt juſtice to whatever you afterwards ſay. The *contrary extreme* is juſt as bad; for to utter in a *low baſs* is a kind of *muttering*, and you may as well ſit down as continue in ſuch an unintelligible manner, not one word in ten reaching the ear of your auditors. To cure yourſelf of theſe imperfections, when you are alone attune the tones of your voice to your ear, (which ought to be nicely correct) and whatever offends it immediately try to amend, and bring it to that *harmonious ſound* which is pleaſant to yourſelf; for if your organs of hearing be perfect, they will

will ſerve, in this reſpect, as a juſt and faithful guide.

NOT TO BE TOO VIOLENT WITH YOUR VOICE.

Do not be fond of *forcing* your tones too often to that *vehemence* which you cannot ſupport long without conſiderable pain to yourſelf, and which, perhaps, might be the means of *cracking* your *voice*, which, like the *ſtrings* of a *muſical inſtrument*, frequently *breaks* when wound up *too high*. On the contrary, you ſhould not be too *gentle* and *mild ſpoken*, as theſe deſtroy the *force* and *energy* of your *ſpeech*, and make it no more attended to, than the flimſy tone of an ordinary *ſtory-teller*.

TOO GREAT A VOLUBILITY TO BE AVOIDED.

The *volubility* of your utterance ought always to be *moderated* in ſuch a manner as to prevent you from being too *precipitate*, a fault

a fault which moſt people commit, and which injures very materially their articulation; for it often creates a *thickneſs* in their ſpeaking, one word following another with ſuch rapidity, that all *pronunciation* is deſtroyed, and every thing is *hurried* and *confuſed*. This is a vicious mode of delivery, and whatever abilities you may otherwiſe have, this one error will render them all as uſeleſs. All *fluency* ſhould be kept within bounds, or elſe it becomes an unmeaning *gabble*, and a *chaotic jumble* of *words*. The object of elocution is to *perſuade*; but how can a ſpeaker expect to *convince* his hearers, if he does not give them time to *think*, or reaſon, upon what he ſays? and how ſhould a jury be able to keep up with a *lawyer* whoſe language may be ſaid to *ride poſt?*—Of reaſons and arguments thus *hurled* upon the *ear* as quick as *flaſhes* of *lightning* upon the *eye*, it is impoſſible that one in twenty can be remembered, and conſequently they muſt

muſt effectually fail of their intended effect.

This practice of ſpeaking too faſt, without obſerving the proper pauſes, is a great *diſadvantage* to the ſpeaker himſelf, as well as an indecency to an auditory. Diſtinction of periods, the fine cadences that adorn and illuſtrate a ſpeech with *grace* and *ornament*, cannot be preſerved in the *confuſion* of *precipitation*, and the proper time of *drawing* the *breath* not being allowed, the *lungs* are very often thereby conſiderably affected. Every perſon who wiſhes to diſtinguiſh himſelf as a ſpeaker, ſhould carefully avoid this error, but not go to the other extreme, which is equally as bad, namely,

SPEAKING TOO SLOW.

The habit of *drawling* out by degrees, and with the ſame *regular* tenor of ſound, one word *heavily* after another, has a moſt *ſomniferous* effect upon the attention, and ſhould therefore be got rid of.—The beſt way

way is to regulate your *tongue* agreeably to the *ears* of your auditors, without either ſpeaking *faſter* than they can follow you, or *drawling* out your words *ſlower* than they have *patience* to attend to.—Your ſpeech ought to be ſometimes *fluent*, but not *too quick*, and reſemble, excepting where the paſſions are concerned, more the *flow* of a *gliding* ſtream, than the *rapidity* of a *torrent*.

The diſtinctions in the voice, which are here mentioned, give the power of great variation of tone; but this ought not to be done *over haſtily* (excepting in ſome few occaſions) with too *conſpicuous* a difference between *one ſound* and *another*; but let one tone, as it were, *melt* or *ſlide* into another, and not make *ſuddenly* ſo *palpable* a change, as to thoſe who did not ſee you would appear as if another perſon had juſt ſtarted up to ſpeak.

TO VARY THE VOICE ACCORDING TO THE SUBJECT.

If you ſpeak of ſuch things as you wiſh your hearers only to *underſtand*, and nothing elſe, there is no need of any great *heat* or *ſpirit* in your delivery, but a *clear diſtinct* voice will anſwer ſufficiently the purpoſe; becauſe your object is not to move the *feelings* and *affections* ſo much as to inform the *underſtanding*—But if you deſign to make your hearers admire the *bounty* and *goodneſs* of the Creator, his *wiſdom* and *power*, you muſt do it with a *grave* voice, and with a *tone* of *admiration*.

If you ſpeak of the *actions* of any perſon that deſerve *commendation*, and ſuch as you would wiſh to have your *auditors value* as much as you *eſteem* them *yourſelf*; or if you ſpeak of thoſe that are *unjuſt* and *infamous*, and which you would have your hearers *abhor* and *deteſt* as much as you do, you muſt adjuſt your voice to the quality of the one and

and the other—expreſſing the firſt with a *full*, *lofty*, and a kind of *ſatisfactory* tone, and the other with a *ſtrong*, *violent*, and *paſſionate* voice, and with a tone of *anger* and *deteſtation*.

If you ſpeak of the *events* of *human life*, you muſt give, in the relation, thoſe that are *fortunate*, a *briſk* and *cheerful* tone, and thoſe that are, on the contrary, *unfortunate*, with *ſad* and *mournful* accents. The tone of *mirth* ſuits well the character of *good fortune*, and a *melancholy* one is proper for any ſtory reſpecting *diſappointment* and *afflictions*. The one is a ſubject of *gaiety* and *good humour*, and the other of *melancholy* and *dejection*.

Things reſpecting *nature* muſt be ſpoken with a tone of *eaſe* and *clearneſs*, but require no exertion, we mean in plain narration—Yet thoſe are not all *alike*, for ſome are more conſiderable than others with reſpect to their *grandeur*, *beauty*, and *luſtre*—Such, for inſtance, are the *heavens*, more

noble than the *earth*, the *ſun* and *ſtars* are far ſuperior to *herbs* and *inſects*; and therefore they are not to be *ſpoken* of with the ſame tone of *voice*, or equal ſtreſs of *pronunciation*.

The *actions* and *events* of *human life* too are not all ſimilar, becauſe a *great crime*, or an *extraordinary cruelty*, is infinitely *worſe* than the omiſſion of the payment of a *common debt*; the *noble exploits* of a *brave conqueror* are to be conſidered as deſerving a higher rank than the *vulgar* actions of a *captain of a mob*; and the ſafety of a *whole kingdom* is of more conſequence than the intereſt of a *private individual* — They then conſequently require, whenever they are introduced into a diſcourſe, a different kind of delivery, according to the *diverſity* of the ſubjects; for it would be ridiculous to ſpeak *common* and *ordinary* things with a *ſolemn tragical* tone, and equally abſurd, on the other hand, to ſpeak of *great* and *important* affairs with a tone of *unconcern*

and

and *familiarity*, fit only for the *prattle* of a *tea-table*.

HOW TO VARY THE VOICE ACCORDING TO THE PASSIONS.

The beſt way to make others feel the ſame *paſſion* or *affection* of the mind you would wiſh to expreſs, is to conſider with care and attention what you are going to ſpeak of; "force your ſoul (as Shakeſpeare ſays) to your own conceit," and you will thereby be ſenſibly *touched* with the ſubject, and be able to *move* others upon it with more effectual *ſympathy*. Some orators have brought, by art, a *counterfeit reſemblance* of feeling to much perfection, and although, at the time, they have not *felt themſelves*, ſtill have contrived to make their auditors feel, and that to an aſtoniſhing degree—But there have been but few who have excelled in this talent, for without it is exquiſitely done, the whole deception is

immediately ſeen through, and conſequently can have no other power but that of creating riſibility in the audience. The method I have above adviſed, and which is more particularly mentioned in a ſubſequent part of this work, is infinitely the beſt, and can by habit be accompliſhed by almoſt every body whoſe feelings are properly refined. If you are *affected*, your emotion will ſoon diſplay itſelf by the voice, which, like the *ſtring* of an *inſtrument*, will ſound as it is *touched*. It will expreſs *love* by a *ſoft*, *gay*, and *charming tone*; *hatred* by a *ſharp*, *ſullen*, and *ſevere* one; *joy* with a *full*, *flowing*, and *briſk tone*; and *grief* with a *dull*, *heavy*, and *ſorrowful* one, occaſionally heaving a *ſigh* from the *boſom*. *Fear* is demonſtrated by a *trembling agitated* voice, ſometimes interrupted by a *perplexity* and *apprehenſion* of thought. *Confidence*, on the contrary, is diſcovered by a *loud*, *ſtrong* tone, always *bold* and *daring*, but ever within the

bounds of *decency* and *moderation*. *Anger* is expreſſed by a *ſharp*, *impetuous*, and *violent* tone, often taking *breath*, and the utterance frequently *ſmothered* by the *ſtrength* of the *paſſion*—As for inſtance in the tragedy of Cymbeline, when Poſthumus ſuſpects the continency of Imogen:

No ſwearing——
If you will ſwear you have not done it, you lie.—
And I will kill thee if thou doſt deny
Thou'ſt made me a cuckold——
——O that I had her here, to tear her limb-meal—
I will go there—and do it in the court—before
Her father——I'll do ſomething——
————Oh! all the devils!
This yellow Iachimo in an hour—was't not?—
Or leſs—at firſt—perchance he ſpoke not,——

You muſt of courſe ſpeak theſe words with an *elevated* and *enraged tone*, and with the *accents* of a man all on *fire*, and in a *fury* next to *diſtraction*. And when Lear is denied the liberty of ſpeaking to his daughter:

Vengeance! plague! death! confuſion!——
Fiery? what fiery quality?

——————my breath and blood!——
Fiery? the fiery Duke?—tell the hot Duke that—

Again in the ſame play:

——Darkneſs and devils!
Saddle my horſes——call my train together——
Degenerate baſtard——I'll not trouble thee——

It is evident that theſe expreſſions muſt be ſpoken in ſuch a manner, as if the *paſſion* had almoſt *choaked* up your delivery, and that you cannot utter more words together, your *choler* and *vexation* being ſo great.

If you are moved with *compaſſion*, and your *tones* be in *uniſon* with your *feelings*, you will expreſs yourſelf with a *gentle compaſſionate* voice—As Mr. Erſkine did (in his memorable defence of *Captain Bailie*, 1776) who was charged with a libel by the Earl of Sandwich, then firſt lord of the admiralty, and one of the Governors of Greenwich-hoſpital) in reading the following words, which are part of an affidavit of Charles Smith on his diſmiſſion from his ſituation in the hoſpital:

——That

———That he received his diſmiſſion when languiſhing with ſickneſs in the infirmary, the conſequence of which was, that his unfortunate wife, and ſeveral of his helpleſs innocent children died in miſery and want; the women actually expiring at the gates of the hoſpital.

This ſentence was delivered by Mr. Erſkine with the *humbleſt accents* of commiſeration.—His voice was compoſed of ſuch tones as affected every perſon who heard him.—He ſpoke with *paſſion* too; but then it was the *paſſion* of a mind afflicted, and ſenſibly touched with the *ſad* and *unfortunate* ſituation of him whom he alluded to.

When *Mr. Garrick*, in the character of *Lear*, repeated the following lines:

You ſee me here, ye gods, a poor old man,
As full of grief as age, wretched in both!
If it be you that ſtir theſe daughters' hearts
Againſt their father, fool me not ſo much
To bear it tamely—touch me with noble anger;
O let not women's weapons, water-drops,
Stain my man's cheeks.

He ſpoke them with ſuch a *heart-felt* and *deplorable* tone, that the whole theatre was filled with *grief* and *melancholy*.

ESTEEM *or* ADMIRATION. *How to expreſs them.*

If you would wiſh to impreſs your audience with a reſpect for the character of any particular perſon or perſons of whom you are ſpeaking, and would *teſtify* your own *eſteem* of him or them, you ſhould do it with a *lofty* and *magnificent tone*, in the ſame manner as Mr. Burke concluded his beautiful ſpeech in ſupport of Mr. Fox's famous India bill in the year 1784:

> I anticipate with joy the reward of thoſe whoſe whole conſequence, power, and authority exiſted only for the benefit of mankind; and I carry my mind to all the people, and all the names and deſcriptions, that, relieved by this meaſure, would bleſs the labours of that parliament, and the confidence which the beſt Houſe of Commons had given to him who beſt deſerved it. The little cavils of party would not be heard where freedom and happineſs would be felt. There was not a tongue, a nation, a religion in India, which would not bleſs the preſiding care and manly beneficence of that Houſe, and of him who propoſed to them this great work. Their names would never be

be ſeparated before the throne of the divine goodneſs, in whatever language, or with whatever rites, pardon was aſked for ſin, and reward for thoſe who imitated the godhead in his univerſal bounty to his creatures.

Let any man ſpeak theſe words with a *low* and *languiſhing* voice, and nothing can appear more *cold*, *flat*, and *inſipid*; but, on the contrary, let him pronounce them with a *noble accent*, and animate them with a *lofty tone*, agreeably to their own *ſpirit* and *magnificence*, and then they will appear in their own proper *luſtre*, create in an *auditory* the higheſt admiration, and delight perhaps as much as if they came from the mouth of the original ſpeaker.

CONTEMPT. *How to expreſs it by the Voice.*

If you would wiſh to ſhew the *contempt* you have for a man, and expoſe him to the audience, you muſt do it with a *ſcornful tone*; but without the ſmalleſt *paſſion*, *eagerneſs*, or *violence* of voice, as, no doubt,

Cicero

Cicero did, when he ſpoke to *Cæcilius*, who pretended to be preferred before *him* for *pleading* in the accuſation of *Verres*.

But you, *Cæcilius*, pray what can you do? Where's your capacity upon this mighty pretenſion of yours? When, and upon what affair have you ever made any trial of your ſkill, or given any proofs of your parts and ſufficiency to men of ſenſe, and have not attempted at the ſame time upon your own weakneſs, and run the hazard both of your reputation and judgment? Do you not conſider the difficulty of managing the *cauſe* of the *common-wealth*, of maintaining the peace of the public from diſgrace and oppreſſion, of unravelling the whole life of a man from the firſt breath of buſineſs, and not only of ſetting it forth in its proper colours to the underſtanding of the *judges*, but of expoſing it alſo to the whole world; the difficulty of defending the ſafety and welfare of *allies*, the intereſt of *provinces*, the power of *laws*, and the authority of our courts of judicature? Take it from me, Sir, this is the firſt opportunity you have met with of learning ſomething from your betters.

There is alſo a fine example of contempt

tempt from a reply made by *Lord Chatham*, when Mr. Pitt, in the year 1740, to Mr. *Winnington*, who had called him to order, but in ſo doing had himſelf uſed very illiberal terms.

> If this be to preſerve order (ſaid Mr. Pitt) there is no danger of indecency from the moſt licentious tongue; for what calumny can be more atrocious, or what reproach more ſevere, than that of ſpeaking with regard to any thing but truth. Order may ſometimes be broke by paſſion or inadvertency, but will hardly be re-eſtabliſhed by a monitor *like this*, who cannot govern his own paſſion, whilſt he is reſtraining the impetuoſity of others.
>
> Happy would it be for mankind if every one knew his own province; we ſhould not then ſee the ſame man at once a criminal and a judge; nor would this gentleman aſſume the right of dictating to others what he has not learned himſelf.

Theſe are ſpeeches of *ſlight* and *diſdain*. If ſpoken with a *paſſionate* voice, and with an appearance of any *concern* and *indignation*, their proper effect is at once deſtroyed, for

for the objects ſpoken of are not thought worthy of *anger* or *reſentment*, but merely of *contempt*, *ſcorn*, and *deriſion*. You would be laughed at, if you anſwered a *dull reaſon* with *heat* and *choler*, or ſpoke in a *paſſion* againſt that which deſerves only to be *trifled with*—It would be ſilly to exert the laſt effort of your voice, in reply to ſome *puny inſignificant* arguments, as if you made uſe of *Hercules' club* to kill a *worm*, which is eaſily trod to pieces, and cruſhed under foot.

A GRIEVANCE COMPLAINED OF—*How to be expreſſed.*

When you ſpeak of any *abuſes* you have received from a perſon, you muſt of courſe deliver it in a different manner to the laſt, and expreſs the *injuſtice* you complain of with an *elevated* tone, proportioning the *vehemence* and *paſſion* of your voice to the *cruelty* of the *injury*; for if you ſpoke it without the leaſt *heat* or *concern*, your auditors

ditors would neither believe what you ſaid to be true, nor that you were in the ſmalleſt degree aggrieved.—This was the reaſon that *Demoſthenes* reprimanded a man that came to him upon an *aſſault* and *battery*, and deſired him to plead his cauſe for him; telling him the plain truth of the buſineſs with a great deal of *ſimplicity*, and ſhewing no manner of *concern* or *vexation* by his *voice*. Why, ſays the counſellor, *I cannot believe what you tell me.* But another man having told him the ſame ſtory over again in a *great paſſion*, with a ſpirit of *fury* and *revenge* for the affront; *Well, I believe you* (ſays he) *now you ſpeak* with the *accent* and *zeal* of a man that has been *aſſaulted* and *beaten.* This plainly ſhows with what a *tone* of *voice*, he thought, a perſon ought to ſpeak upon *oppreſſion* and *injury*, either to be believed, or to make good his cauſe.

Almoſt innumerable are the ſituations in which the changes and *inflexions* of the voice are highly neceſſary; but as I do not purpoſe

purpoſe to enter at large into any of the parts of ſpeaking, but merely to make ſuch ſcattered obſervations as I think will eſſentially ſerve thoſe who want immediate aſſiſtance, I ſhall conclude this part of my labour, by obſerving, that the beſt way to acquire the faculty of *varying the voice*, not only when the *paſſions* are concerned, but in places where they are not called forth, yet where great difference of tones is neceſſary, is to be often reading *comedies*, *tragedies*, or any *dramatic works*, as nothing elſe will be found to improve you, in this particular, half ſo much as theſe.

EXORDIUM. *What kind of tone to uſe in it.*

The *exordium* ought to be ſpoken with a *low* and *modeſt* voice; for to begin in an *unpreſuming* tone is not only agreeable to the auditors, as it ſhews how great a *reſpect* you have for them, but is alſo an advantage to yourſelf; for you will thereby be

be able to manage your voice much better, and work it up, by degrees of moderation, to a *higher pitch* of *warmth* and *paſſion*, which, not attended to, will cauſe you at firſt to be out of breath, for want of proper management, and perhaps you will not be able to recover yourſelf during the whole of your ſpeech. This does not, however, mean that you ſhould begin ſo *low* as to be heard by only a few people; but on the contrary, you ought to *ſpeak* at firſt, ſo *clear* and *diſtinct* as to be *heard* without the leaſt difficulty by every attentive auditor. Some clergymen are very faulty in beginning their diſcourſes ſo *low*, that hardly any perſon in the congregation can hear them; but, all of a ſudden *they raiſe their voices* to ſuch a *height*, that every body's ears are both offended and aſtoniſhed.

The proper method is to ſpeak the *exordium* in a *ſoft* and *eaſy tone*, and in a *lower* key, together with a *more humble addreſs*, than the other parts of your ſpeech. But this

this rule admits of an exception; for there are ſome *exordiums* that do not fall under it, ſuch as thoſe which begin in an *abrupt* and *unexpected* manner—As that of Mr. Fox in the Houſe of Commons, in February 1784, in anſwer to a declaration from Mr. Pitt, that his Majeſty had not, in compliance with the reſolutions of the Houſe, diſmiſſed his miniſters:

> I have juſt heard the declaration of the right honourable gentleman with the greateſt aſtoniſhment and concern. It was a language that Houſe had never heard ſince the revolution, or at leaſt ſince the acceſſion of the preſent royal family. What was it but a flat and peremptory negative to the ſentiments and wiſhes of the Houſe of Commons, who on their part had employed every caution and every delicacy? In what ſituation then was this branch of the legiſlature involved? To what degree of inſignificance were the repreſentatives of the people and the people themſelves reduced? Could it be ſaid that they had any longer the leaſt influence in the conſtitution of the country? I will anſwer boldly, and to the point:—In my opinion the matter is nearly at a criſis.

So

So *abrupt* an *exordium* as this is not very common, and ſeldom found but upon very extraordinary occaſions—When, however, ſuch a one is uſed, it is evident, that it is to be ſpoken with an *elevated tone*, according to the *paſſion*, either of anger that tranſports, or of grief that afflicts, and which obliges you to ſet out ſo *abruptly* in your diſcourſe.

NARRATION. *What tone neceſſary.*

It is not in the leaſt neceſſary to *raiſe* your *voice* to any great *vehemence*, as many do, upon the *propoſition* or *narration* of your ſpeech; for your buſineſs in this part of your ſpeech is to inform your hearers, in order to make them properly underſtand the ſubject in queſtion. It is therefore ſufficient that your tone be a *little higher* than that in which you ſpeak the exordium; only you muſt take care that your *articulation* be very *clear* and *diſtinct*, becauſe the *narration* lays the *ground-work* of the whole

ſpeech, and therefore it is abſolutely neceſſary that you ſhould make it *well heard*, if you intend to raiſe your arguments upon that *foundation*. This is not the proper place for any *vehemence* of voice, which muſt be kept in reſerve for the following parts of your ſpeech.

CONFIRMATION *and* CONFUTATION.

What tone neceſſary.

In theſe lies the *greateſt ſtreſs* of your ſpeech, and the laſt *effort* of your voice; for as your mind is more engaged here, in the firſt by ſetting forth your arguments, and in the other by ſolving your *adverſaries objections*, and when, at this place all the adorning figures of rhetoric are made uſe of, you ought therefore to ſpeak with the greateſt *force* and *impreſſion*, and *give* your delivery as much *variety* of tone as poſſible, confining the whole, however, within the bounds of *decency* and *moderation*.

PERORATION.

PERORATION. *What tone to be uſed.*

You would do well (and *Mr. Erſkine* generally practiſes it with great effect) to make a conſiderable pauſe between this *part* and the *former*, and to begin it with a *lower* tone than that in which you ſpoke the *Confutation*. As you proceed a little, you ſhould break forth into a *louder voice*, and conclude your ſpeech with a kind of *triumphal tone*, upon an aſſurance that you have ſufficiently *made good* your cauſe, and that to the entire ſatisfaction of your whole auditors—As Mr. Erſkine did in his glorious defence of the Dean of St. Aſaph in 1784:

> As the friend of my client, and the friend of my country, I ſhall feel much ſorrow, and you yourſelves will probably hereafter regret it, when the ſeaſon of reparation is fled. (*Now he broke forth into a tone of full confidence that there was no reaſon to fear his ſucceſs.*) But why ſhould I indulge ſuch unpleaſant apprehenſions, when in reality I fear nothing? I know it is impoſſible for Engliſh

gentlemen, ſitting in the place you do, to pronounce this to be a ſeditious paper; much leſs upon the bare fact of publication explained by the prefixed advertiſement, and the defendant's general character and deportment, to give credit to that ſeditious purpoſe which is neceſſary to convert the publication of a libel itſelf into a crime.

FIGURES OF RHETORIC.

What tone to be uſed in ſpeaking ſome of them.

EXCLAMATION. *The proper tone to be uſed.*

The figure *Exclamation* clearly ſhews by its name that it muſt be pronounced with a *louder voice*, and a more *impreſſive accent* than any other. As for example, when the illuſtrious Chatham, not long before his death, exclaimed in the Houſe of Lords, at the time that they were debating upon the calamitous event at *Saratoga*:

> What! has ſome dreadful inundation, has ſome tremendous earthquake ſwallowed half the empire, that the nation ſhould ſtand thus deprived of ſenſe and motion!

If

If you ſpeak theſe words without any *elevation* of the *voice*, you deprive them of all their *ornament* and *force*, and inſtead of the animated effect which would follow them, if properly delivered, the whole becomes *dull*, *lifeleſs*, and *inſipid*.

SWEARING. *The ſame tone proper.*

The ſame *lofty tone* is neceſſary when you *ſwear* by any thing, eſpecially when there is ſomething extraordinary in what you are going to ſay—As in what Lear ſays, when he diſclaims all future intimacy with his daughter *Cordelia*:

Let it be ſo, thy truth then be thy dow'r:
For by the ſacred radiance of the ſun,
The myſteries of *Hecate*, and the night,
By all the operations of the orbs
From whom we do exiſt, and ceaſe to be;
Here I diſclaim all my paternal care,
Propinquity and property of blood,
And as a ſtranger to my heart and me
Hold thee from this for ever.——

Garrick uſed to repeat theſe lines with an

elevation of *voice*, as well as great rapidity of utterance, that almoſt chilled every perſon who heard him.

PROSOPOPOEIA.

You ought, in this figure, to change your voice, ſo that it may immediately appear as if it were not you ſpeaking for *yourſelf*, but for *another perſon* introduced in the courſe of your ſpeech.—You muſt likewiſe vary your tone according to the *character* and *buſineſs* of the aſſumed perſonage.—For inſtance, if you bring into your diſcourſe a *plain venerable old man*, your manner of ſpeaking for him would be of courſe very different to that you would make uſe of for a *young faſhionable rake*.—This is ſo apparent that no example is neceſſary.

If you would introduce a man *talking* with *himſelf* upon a point of great moment, and arguing in his own breaſt what he ſhould do in the buſineſs, you muſt do it with a *low voice*, as if he were only ſpeak-

ing *to himſelf*, and within his *own hearing alone*, intending not to be overheard by any other perſon. Here is an example from *Tully*'s Oration for *Cluentius*, where he ſays of *Stalenus*:

> When the poor perfidious wretch ſaw a round ſum of money brought home to him, he began to think of all the *ways* and *means* that malice, corruption, and fraud could invent. *Talking thus with himſelf*:—If I ſhould let the reſt of the *judges* come in now for ſnacks with me, what ſhould I get by the bargain but danger and diſgrace? Can I think of nothing to have this *Oppianicus* condemned for it? What then! Why I'll try what can be done, &c.——

APOSTROPHE. *The tone neceſſary.*

You ought particularly to attend, in this figure, to the nature of the object you addreſs, and to the reaſons you have in making uſe of it, ſo that you may adjuſt the turn of your voice accordingly. For inſtance, when you ſpeak to *inanimate things*, you muſt *raiſe* your *voice* above an

ordinary pitch, or a *common tone*, as no doubt *Cicero* did in pronouncing that fine apoſtrophe, in his ſpeech for *Milo*.

> I call you to witneſs, ye mounts, and groves of Alba! and ye ruined altars of the Albans! once glowing with ſocial and equal rites—Ye altars! which the profane madneſs of Clodius has overthrown, and buried under the frantic piles of taſteleſs extravagance.

If you make an *apoſtrophe* to *God*, many writers on oratory have pointed out the neceſſity of raiſing your voice to a *conſiderable height*, as if you were to be heard *afar-off*—For when you ſpeak, ſay they, as it were, to the *Divinity*, you ought of courſe to ſpeak in a *higher ſtrain* and in a *loftier* tone, than if you were ſpeaking only to men upon the ſame *level* as yourſelf. —This method, in ſome caſes, will anſwer very well, but in many others a *low*, *grave*, and *deliberate* tone will ſuit much better the ſolemnity of an appeal to the Deity.

This

This was ſufficiently proved by the manner in which Mr. *Erſkine* ſpoke the following lines, at nearly the commencement of his admirable defence of Hardy—

> He (alluding to the priſoner) holds his life from the law, and by it he demands to be tried. This fair trial I aſk; firſt from the court—I aſk it more emphatically from the jury—but *(here he lowered his voice to the utmoſt ſolemnity)* laſtly, and chiefly, I implore it of him in whoſe hands are all the iſſues of life, whoſe juſt and merciful eye expands itſelf over all the tranſactions of mankind, without whom not a ſparrow falleth to the ground, and at whoſe command nations riſe and fall, and are regenerated. I implore it of God himſelf, that he will fill your minds with the ſpirit of juſtice, and of truth, that you may be able to find your way through the labyrinth of matter laid before you; a labyrinth in which no man's life was ever before involved in the whole hiſtory of Britiſh trial, nor indeed the univerſal annals of human juſtice or injuſtice.

EPIMONE. *In what tone to utter it.*

In this figure the ſpeaker preſſes upon a particular point, and ſtill *inſiſting* upon it, expreſſes

expreſſes it over and over again, until he makes it ridiculous by the repetition. Here you would do well to uſe a *briſk*, *preſſing*, and, as it were, a kind of *inſulting tone* upon thoſe parts where you lay the *principal ſtreſs*, in order to *rivet them* upon the attention of your hearers—which method Mr. *Sheridan* adopted in one part of his ſpeech on his motion in 1793, in order to conſider of the ſeditious practices, &c. referred to in his Majeſty's ſpeech.

My friend (Mr. Windham) has been *panick ſtruck*, and now ſtrengthens the hands of government. Not later than the preceding ſeſſions *he would pull off the maſk of perfidy*, and declaimed loudly againſt that implicit confidence which ſome had argued ought to be placed in miniſters. It was owing entirely to this *panick* that Mr. Windham now prevailed with himſelf to ſupport the miniſter *becauſe he had a bad opinion of him.* It was owing to this *panick*, that a noble and learned lord (Loughborough) had given his *diſintereſted* ſupport to government, and it was owing to this *panick* that he accepted the ſeals of an adminiſtration he had uniformly reprobated. But above all it was owing

ing to this *panick*, that a right honourable gentleman (Mr. Burke) had loſt his fine taſte, and deſcended to the moſt ridiculous pantomimic tricks, and contemptible juggling—ſuch as to carry knives and daggers to aſſiſt him in efforts of deſcription.

PARRHESIA. *The tone neceſſary.*

This is a figure in which you take the liberty of ſaying very *bold* things, in fact whatever you like, let the danger be what it will, where there is any confidence in the cauſe, or any fear of loſing it—When you practiſe it, your voice muſt be *full* and *loud*, as upon the following words of *Tully* in his oration for *Ligarius:*

O admirable clemency! worthy of eternal praiſe, honour, and memory. *Cicero* has the boldneſs now before Cæſar to confeſs *himſelf* guilty of a crime for which he cannot endure *another* ſhould be falſely arraigned, neither does he fear the private reſentments of his judge for it—See how undaunted I am now upon the confidence of your goodneſs. See the great lights of generoſity and wiſdom that countenance me from your royal aſpect. I will raiſe my *voice* as *loud* as I can, that all the people of Rome may hear me. The war being begun,

begun, Sir, and almoſt ended, I went over to your *enemy's camp* before the finiſhing ſtroke of it, upon my *own choice*, and without any *compulſation*.

CLIMAX. *How to manage the voice.*

When your ſpeech climbs up by degrees through ſeveral clauſes of a ſentence to a *period* or *full* point, it is evident that the *voice* muſt accordingly riſe by the ſame *gradations* of *elevation* to anſwer every ſtep of the figure, until it is at the *utmoſt height* of it—As in this climax of Mr. Erſkine's, in his ſpeech in defence of Mr. Tooke, on the late ſtate trials, alluding to the trial by jury:

—— There ſtill remains that which is even paramount to the law—that great tribunal which the wiſdom of our anceſtors raiſed in this country for the ſupport of the people's rights—that tribunal which has made the law, that tribunal which has given me you to look at—that tribunal which is ſurrounded with an hedge, as it were, ſet about it—that tribunal which from age to age has been fighting for the liberties of the people, and without the aid of which it would have been in vain for me to ſtand up before you, or to think of looking round for aſſiſtance.

ANTITHESIS.

ANTITHESIS. *How to ſpeak it.*

You muſt particularly diſtinguiſh both the *contraries*, and pronounce the *firſt* of them with a *different tone* from the *latter*—*this* with a *louder accent* than *that*, to ſhew the *oppoſition* between the *one* and the *other*, and to adjuſt the voice to the *contrariety*. As in the following example, in the *ſecond Catilinary:*

> If we will but compare *both parties*, and weigh the juſtice, and the reaſons of the *one* againſt the *other*, we ſhall find how inconſiderable our enemies are, and how eaſy it is to conquer them. For modeſty fights on *this ſide*, and impudence on *that: Here* is purity of manners, there *impurity*; *here* is faith, *there* fraud; *here* is piety, *there* wickedneſs; *here* is conſtancy, *there* fool-hardineſs; *here* is honour, *there* infamy; *here* is continence, *there* luſt. *Here*, in fine, juſtice, temperance, courage, prudence, and all kind of *virtues* are in confederacy, and contending with injuſtice, with luxury, with cowardice, with temerity, and all kind of vices, &c. &c.

I ſhall not trouble the reader with any more of the figures which rhetoricians have

have given us, it not being neceſſary to our preſent purpoſe, and ſhall therefore cloſe them with the *antitheſis*.

BREATH—*How to manage it in ſpeaking.*

There are *ſome ſentences* very *ſhort*, each part of which is but a *ſimple expreſſion*, and conſiſts only of *one ſingle propoſition*. As the following:

> He died young, but he died happy. His friends have not had him long, but his death is the greateſt trouble and grief they ever had for the love and the loſs of him. He has enjoyed the *ſweets* of the world only for a little while, but he never taſted the *bitters* of it. He has not taken a *long walk*, but he went only upon flowers.

Theſe periods can not only be pronounced with *one breath*, but can hardly be pronounced otherwiſe, without conſiderably *weakening* their expreſſion.

There are ſome ſentences that are *longer*, ſuch as the following:

> Look upon the world as a place where you will be loſing ſomething every day, till you have loſt

loſt *all* and have no more to loſe; and with theſe meditations prepoſſeſs your ſoul, that, having its original from *heaven*, it will one day have the happineſs to return *thither*.

And this ſentence may be alſo pronounced all at a *breath*, if your voice be tolerably good; if you cannot do it with eaſe to yourſelf, you muſt practiſe it; for a period ſo delivered comes *rounder* and *fuller* to the *ear*, and appears with more *force* and *beauty* than if you take *breath often*.

LONG BREATH *neceſſary in a ſpeaker. How to acquire it.*

You muſt endeavour, by frequent exerciſe, to acquire a habit of being *long-winded*, but it muſt be done by degrees, for *nature* is not to be changed in a moment. She may do a great deal in this reſpect, but where there is a deficiency, *art* may do much. It is ſaid that *Demoſthenes*, who had naturally a *ſhort breath*, finding the neceſſity of a public ſpeaker having a *long one*, gave a great

a great *actor* of *comedy* a *thouſand drachmas* to improve him in this particular—He uſed to exerciſe himſelf upon all the difficulties of *reſpiration*, and while *running up a hill*, would repeat verſes, or parts of his harangues; which cuſtom particularly ſtrengthened his *lungs*, and in a ſhort time, with pains and labour, he accompliſhed his purpoſe.—Any perſon may by the ſame means be as ſucceſsful, if he will make the experiment.

There are other periods that run conſiderably *longer* than thoſe I have given, which cannot be pronounced without taking *breath twice* or *thrice*—As for example:

> As it is prejudial to one's health to take food and not to digeſt it, becauſe crude and indigeſted meats create ill humours, and do not nouriſh, but cloy and corrupt the body: So when the ſtomach of the *ſoul*, that is the memory, is filled with a great deal of knowledge; if this knowledge be not well digeſted by the warmth of *charity*; if it do not diffuſe itſelf after that through the *arteries* and *marrow* of the ſoul, and paſs into the *actions* and

and *manners* of men, and if it does not become *good* itſelf upon knowing what is good, and what goes to the making of a good life; does not this knowledge turn into *fat*, as that *nutriment* does into *bad humours?*

You ought to pronounce the firſt part of this period without *taking breath.*—If you find you cannot utter the ſecond in the ſame manner, it will be much better for you to make a pauſe at the beſt place you can, than run yourſelf *out* of *breath*, which is deſtructive of whatever you attempt then to repeat.

CLAUSES OF A PERIOD. *How to manage them.*

In diſtinguiſhing the *ſeveral parts* of a *period*, you muſt not do it in ſuch a way as if there were *more periods* than *one* in a ſentence. Where the *diſtinction* of the *clauſes* are compelled to be *prominent*, you would do well to diſtinguiſh them by your *pronunciation* without *taking breath*, ex-

cepting there be ſo many of them, that *one ſingle reſpiration* cannot reach the end of the whole period.

SHORT PERIODS.—*Pauſes after them different from thoſe after long ones.*

It is proper to make a *pauſe* after every *period*, but it muſt be a very ſhort one after a *ſhort period*, and a *little longer* after *long ones*. This rule muſt of courſe be broke into, when the ſenſe requires that you ſhould wait for ſome conſiderable time after a ſentence, in order to leave an impreſſion of ſome weighty matter upon the mind, although the ſentence perhaps be very ſhort; and, on the contrary, there are many long periods, after which you may pauſe but a very little time, as they contain nothing that is worthy of marking particularly on the attention.

SUBSEQUENT PERIOD LOWER THAN THE CLOSE OF THE PRECEDING ONE.

When you begin a period, you ought to do it in a *lower tone* than that in which you concluded the *laſt*.—This will be found to give you eaſe, and ſave your powers, although in many caſes it is much better to begin it with a tone a little *higher*, than the cadence of the laſt, in order to accord with the ſenſe and ſpirit of your ſentence; and in ſo doing a *variation* of tone is created, which prevents you always beginning in the *ſame manner*.

PERIOD THAT REQUIRES GREAT FORCE OF VOICE.—*How to manage the ſentences immediately preceding.*

When you have a period to pronounce that requires a great *elevation* of the *tone*, you muſt *moderate* and *manage* your voice with care, upon thoſe periods that *juſt precede* it; leſt, by employing the whole *force*

of it upon *thoſe*, you exhauſt yourſelf, and expreſs *this languidly*, which requires more *vigour* and *vehemence*. It is in this management that *Garrick* particularly excelled; as when *Hamlet* is collared by *Laertes* in Ophelia's grave, he exclaims, among other things:

Why, I will fight with him upon this theme,
Until my eye-lids will no longer wag.

The energy with which this great actor repeated theſe lines was ſufficient to give them a certain force; but it was not ſo great as he would, no doubt, have called forth, had he not known, that it was neceſſary for him to ſave his powers for what was to follow:

Come ſhew me what thou'lt do.
Wou'd'ſt weep? wou'd'ſt fight? wou'd'ſt faſt?
wou'd'ſt tear thyſelf?
Wou'd'ſt drink up *Eſile*, eat a crocodile?
I'll do't. Do'ſt thou come hither but to whine;
To out-face me with leaping in her grave?
Be buried quick with her; and ſo will I;
And if thou prate of mountains, let them throw
Millions

Millions of acres on us, till our ground,
Singing his pate againſt the burning zone,
Make *Oſſa* like a wart!———

Here he exerted all his powers, which he could not have done if he had ſpent himſelf, and exhauſted his voice beforehand, upon any occaſion that juſt preceded.

PRONUNCIATION.

Your *pronunciation* (which word, by the bye, is very frequently called, by even decent people, pro*noun*ciation) ought to be ſuch as is commonly practiſed in the ordinary converſation of *well bred companies*. Their method of *pronouncing* words you muſt make yourſelf acquainted with, for it is the ſtandard of *pronunciation* for the time, and there is a kind of faſhion in this, as there is in almoſt every thing elſe. Many words ſpoken twenty years ago were pronounced differently ten years after, and ſome of theſe are at this time pronounced unlike what has been practiſed at any other

period. Whatever impropriety there may be in this continual fluctuation in the mode of uttering words, ſtill that is a matter you may lament, but cannot rectify of yourſelf—Your buſineſs, as a ſpeaker, is to pronounce in ſuch a manner as not to *offend* the *ears* of your auditors; and the only way you can do this, is to ſpeak the language according to *common cuſtom*, we mean among thoſe from whom we are ſure to hear no *vulgariſms* of accent, or any *vicious provincial pronunciations*.

If any friend of yours has had greater opportunities than you have had of making himſelf acquainted with the elegant mode of pronouncing, you ought not to be aſhamed of aſking his advice, whenever you entertain doubts reſpecting the proper *pronunciation* of any word; and if you can perſuade him to be preſent whenever you ſpeak in public, for the purpoſe of ſetting down thoſe words in his mind which you pronounce wrong, and afterwards

wards tell you of them, you will thereby be able, in a ſhort time, to correct yourſelf in ſuch improprieties, and bring your ſpeech to that *poliſh* and *refinement*, to attain which is one of the moſt important objects that can poſſibly engage your attention.

TO KEEP YOUR VOICE UP TO THE END OF A SENTENCE.

Many people have a moſt vicious habit of gradually and regularly *falling the voice* as they proceed in a ſentence, and when they come to the laſt word it is hardly intelligible. This error you ought particularly to avoid—Your tone muſt be *kept up* upon the *pronunciation* of the *laſt* word of a period as *audibly* as in any other part; and this rule induced Garrick (who cautiouſly attended to it himſelf) at the hour of levity, when he was ſuperintending a rehearſal, to give an actreſs, who was not remarkable for her ſtrict obſervance of vir-

tue, the following advice:—"*My good* "*Madam*, the cloſe of your periods will "not be heard by half the audience—For "heaven's ſake let your voice be *audible* "to the very end—I am ſure you muſt "know how abſolutely neceſſary it is to "*keep up* your *end*." The inſtruction was good; and the way in which he worded it created a titter among the ſurrounding performers.

ACTION.

ACTION.

Action is one of the moſt important parts of oratory. The ancient orators conſidered it ſo eſſential a qualification, that *Demoſthenes* declared, that it combined, in itſelf, all the other qualities of elocution; and *Tully* was of the ſame opinion when he ſaid, that it had the *ſole power* and *principal command* of ſpeech, and that it was the *eloquence of the body*. *Quintilian* wrote more upon it than any other writer of former times, and with greater judgment—Many of his rules may be read, even at the preſent time, with conſiderable advantage; although he has confined his inſtructions ſolely to the *bar*. Several things, however, he recommends the practice of, that cannot now be uſed—Such as "beating the *brow*, *the head*, *the breaſt*, and "*thigh*"

" *thigh*"—Frequent *ſtamping* he alſo adviſes—Theſe motions in his time were much admired, but in ours could not be endured.

Hints reſpecting ACTION *to thoſe who wiſh to ſpeak gracefully in public.*

Action is ſo generally allowed to be abſolutely neceſſary in the good delivery of a ſpeech, that every perſon who expreſſes his ſentiments in public, is ſure to practiſe it, but for the moſt part in ſo *aukward*, ſo *inelegant*, and ſo *inexpreſſive* a manner, that the eye of the auditor being diſguſted and " repelled," to uſe the late Dr. Johnſon's expreſſion, at the picture before him, the matter delivered, however ingenious and to the purpoſe, fails of its effect. How to meliorate gentlemen in this particular, as well as in others, is the grand object of this little treatiſe; although I ſhall content myſelf with merely giving ſuch hints as I am convinced will, when called forth into

into uſe, be found of eſſential practical ſervice.

In order to correct bad habits, and attain an elegant and expreſſive action in ſpeaking, I particularly recommend the choice of ſuch company as are conſidered by the world as well-bred and poliſhed in their manners. Attend cloſely to the method with which they expreſs themſelves; and, when you return home, endeavour to call back your recollection to ſuch parts of their action as moſt forcibly engaged your attention, and afforded you the greater pleaſure. Make a point, alſo, of remembering the ſentences or expreſſions that gave riſe to them, and try to repeat them (if before a glaſs the better) in the ſame manner that pleaſed you, and by ſo doing it will be in your power to compare your own method with thoſe of other people, and correct yourſelf accordingly. If any one of your acquaintances is more particularly diſtinguiſhed for the elegance of his

his manners than the others, be frequently with him, closely and attentively watch his every motion, action, and gesture; and thus, by having a pleasing and graceful picture before your eyes, you will, by endeavouring to imitate what you admire, rid yourself of whatever bad habits you may have, and become, in time, almost a type of the object of your admiration.

I shall here introduce a few rules, that may assist you in the attainment of the object before us.

How to use the HANDS *in Action.*

The hands are the chief instruments of *action*, and can be used in as many ways as there are things which they are capable of signifying. We make use of them in

Accusing,	*Intreating*,
Acquitting,	*Admiring*,
Promising,	*Swearing*,
Threatening,	*&c. &c.*

and, in fact, in representing almost every thing

thing we ſpeak of, and which require ſo many different actions of the *hands*. It was their general uſe that made *Quintilian* ſay, that the other parts of the *body*, moſt materially *aſſiſt* him that *ſpeaks*, but the *hands*, as it were, *ſpeak* themſelves. The principal thing, however, is to *move them* with *grace* and *elegance*. The following rules may be of ſome ſervice.

FIRST. *Uſe no action at the beginning of your ſpeech.*

You muſt make uſe of no *action* when you begin to ſpeak, at leaſt but very little, unleſs you make a kind of *an abrupt commencement*, which ſometimes happens, as was the caſe in a ſpeech of the late *Lord Chatham's*, in the Houſe of Lords, on the 20th of January 1775, on a motion made by him for removing his Majeſty's forces from Boſton.

I riſe

I riſe with vaſt aſtoniſhment to ſee theſe papers * brought to your table at ſo late a period of this buſineſs; papers, I am ſure, the contents of which are already known, not only to every noble lord in this houſe, but almoſt to every perſon in this kingdom who has made American affairs in the leaſt an object of enquiry; yet now, in the very tail of this buſineſs, when meaſures ſhould be long ſince determined on, we are furniſhed with an empty parade of parchments—to tell us what? —why what the world knew before—that the American force, under injuries, and irritated wrongs, ſtript of their inborn rights and deareſt privileges, have reſiſted, and entered into aſſociations for the preſervation of *that bleſſing* to which life and property are but ſecondary conſiderations.

Here pointing at the papers above alluded to, was without doubt very proper, as well as abſolutely neceſſary; but without this *abrupt* beginning, and the alluſion to a particular object before him, it would have been erroneous to have made uſe of any

* The whole of the American papers, juſt then delivered in at the table by Lord Dartmouth, at the command of his Majeſty.

action whatever; for *exordiums*, in common, ought to be ſpoken *gently*, and without any motion.

SECONDLY. *Never clap your hands.*

You ought never to *clap* your *hands*; nor ought *clergymen* to *thump* the *pulpit*, or *beat* the *breaſt*, for theſe appear too much like the manners of an *enthuſiaſtic ranter*, or a *mountebank*.

THIRD. Action moſtly with the *right hand*—Inſtances where the *left alone* may be uſed.

Moſt of your actions ought to be with the *right hand*; and whenever you make uſe of the *left*, let it only be to accompany the *other*, and never lift it up ſo *high* as the *right*. To uſe the *left hand* alone is what you muſt particularly avoid, excepting when you ſpeak of the *right hand* and the *left* by *name*—For inſtance—

The Sovereign Judge of the world will make a *ſeparation* between the *good* and the *bad* in the laſt day of judgment, placing the juſt on his *right hand*, and the wicked on his *left*.

Here it is not only allowable, but neceſſary to make ſuch action according to the diſtinction, marking *one* of them with the *right hand* alone, and the *other* with the *left* alone.

FOURTH. *To place the* RIGHT HAND *on the breaſt.—If* LEFT-HANDED, *how to manage.*

The *right hand* is naturally placed on the *breaſt* whenever the ſpeaker talks of *himſelf*, with reſpect to his *faculties*, his *paſſions*, his *heart*, his *ſoul*, his *conſcience*, &c. &c.—But it muſt be done only by laying the *hand gently* upon the breaſt, and not violently *beat it*, as ſome people do. You muſt every where avoid making uſe of the *left hand* alone, with the exceptions we have made.—But there are ſome men naturally

rally *left handed*, and cannot forbear uſing the *left hand* by itſelf, becauſe they have been *accuſtomed* to it from their *infancy*—In this caſe (although I am perſuaded it is poſſible to get rid of the awkwardneſs by a little patience) I cannot adviſe better, towards concealing the imperfection, if they will not take the trouble of breaking themſelves of it, than to let *all their action* be with *both hands together*, for then they will not offend the eye of the ſpectator with the *left hand* alone, which can make but few motions of itſelf, but what are *diſagreeable* and *inelegant* in the extreme.

FIFTH. *Action from the* LEFT *to the right.*

Your action ought to paſs from the *left* to the *right*, and generally end to the *right*, but not in a violent manner.—Whenever the ſenſe will permit it, (and for the moſt part it will) lay your hand down with great *gentleneſs* and *moderation*.

SIXTH. *When action adviſable*, to begin it *when you begin to ſpeak.*

You muſt begin your action, when you are to uſe it, with your *ſpeech*, and end it with it again; for it would be ridiculous, either to begin your action *before* you had *opened your mouth*, or to continue it *after* you had *done ſpeaking*.

SEVENTH. *Motion of your hands to ſuit the thing ſpoken of.*

The *movement* of your *hands* muſt always anſwer the nature of the thing you ſpeak of; which Shakſpeare alludes to, when he ſays,

Suit the action to the word, the word to the action.

It would be ridiculous to *ſtretch out the arm at full length*, when you repeat the words "*Come in*"—or *bring your hand towards you*, when you ſay, "*Go back*," or *claſping your hands together* at the words, "*Separate them*," or *open your arms* at "*Cloſe it*," or *hang them down*, when you mention

mention "*Raiſing*," or *hold them up*, at the words "*Caſt him down.*" All theſe would be contrary to reaſon, and expoſe you to the laughter and deriſion of your hearers.

EIGHTH. *Action muſt ſuit the figures you make uſe of.*

Upon all perturbed parts of your ſpeech, the action of the hands is particularly neceſſary to ſuit the *heat* and *paſſion* of the *figures* you make uſe of.

NINTH. *The hands never, or ſeldom,* HIGHER *than the* EYES.

When you lift up the hand it ought ſeldom, if ever, to be raiſed *higher* than the *eyes*, and not *lower* than the *breaſt*, although there are many who are very extravagant in this reſpect, clergymen (we mean thoſe among the Diſſenters) in particular, who ſometimes raiſe the hand ſo high, as if threatening the heavens, and at other times *hanging it dangling* down over the pulpit, as if it were *dead*—This is more the me-

thod of a violent enthuſiaſt, than a poliſhed and dignified declaimer.

TENTH. *Your* ARMS *not to be* STRETCHED *out ſideways from your body, but a certain diſtance.*

You ought not to *ſtretch out* your *arms* ſideways, farther than *half a foot*, at moſt, from your body, or elſe your action will be quite out of your own ſight, which is wrong, unleſs you turn your *head* aſide to ſee it, which would be ridiculous.

ELEVENTH. RAISE *your hand in* SWEARING, *exclamations*, &c.

You muſt *raiſe* your *hand* in *ſwearing*, and in *exclamations*, ſo that the *action* may ſuit the *expreſſion*, and both of them agree to the *nature* of the *thing*.

TWELFTH. *Not to uſe too much action.*

You muſt not make uſe of *action* at every place, for although it is true, the hands ſhould not be *idle*, ſtill this does not mean, that they ſhould be in *continual motion*.

This would be below the gravity, character, and dignity of a ſpeaker, and would reduce him to the level of a *mimick*, or thoſe performers who play in *pantomimes*, and expreſs every thing by *antick* and *apiſh geſticulation*.

THIRTEENTH. *Some actions not to be attempted by the hands.*

There are ſome actions which muſt not be attempted by the *hands*, nor muſt you try to put yourſelf in the *poſture* of thoſe that make uſe of them—Such as *fencing*, *making a bow*, *preſenting a muſquet*, or *playing upon any muſical inſtrument*, &c. &c.

FOURTEENTH. *When you talk for another perſon, what action to uſe.*

Whenever you make uſe of the figure *proſopopœia*, in which you introduce another perſon ſpeaking, you muſt take care not to uſe any *action* that would be improper for *him* to practiſe, and not agreeable to the

ſtate and condition in which you repreſent him.

There are many other things reſpecting the action of the hands, that might be here ſet down, and which have been more copiouſly mentioned by others; but as I intend this treatiſe merely as a manual for the ſtudent, to contain ſuch uſeful hints as may be more immediately neceſſary to him in the practice of ſpeaking, I ſhall here cloſe my obſervations on this ſubject.

PERSON. *How it ought to be managed.*

Many people keep their bodies in *continual motion*, ſometimes on one ſide, ſometimes on the other, or elſe regularly move backwards and forwards, as if oratory conſiſted in nothing elſe but in *perpetual agitation*. This is ſo *unmeaning*, *abſurd*, and *ungraceful*, that every ſpeaker ought to break himſelf of it, if he find himſelf inclined to it. On the other hand, it is as bad to ſtand immovable as a ſtatue, during the whole time you are ſpeaking, without any change

change of poſture whatever, as nature and reaſon point out the neceſſity of ſometimes making a motion with the body, to correſpond with, and give ſtrength and vigour to the ſentiment. This occaſional change of the body is as indiſpenſible, to a certain degree, as the various changes of a diſcourſe, and the different inflections of the voice; the whole, if appropriately combined, affording the higheſt ſatisfaction, and ſetting every thing off to admiration.

THE HEAD. *How to manage it.*

It is needleſs to ſay here what *geſtures* and *ſigns*, what innumerable *hints* and *intimations* the head is capable of making, as every body is acquainted with them already—As in *refuſing*, *granting*, *confirming*, *admiring*, and in a thouſand other inſtances. A few things, however, reſpecting its regulation, we think proper particularly to mention—Firſt, the head ought not to be extravagantly *ſtretched out*, as this is a mark of *arrogance* and *haughtineſs*.

—Secondly, it ought not to *hang down* upon the *breaſt*, as, in ſo doing, the voice is conſiderably injured, being rendered leſs *clear*, *diſtinct*, and *intelligible*.—Thirdly, it ought not to *lean* towards the *ſhoulder*, for that ſhews a *languor* and a *faint indifference*, but, on the contrary, it ought to be continually kept up, as it were, *modeſtly erect*, a ſtate and poſition that *nature* requires.—Fourthly, it is not handſome for the head to continue always fixed in one immovable poſture, as if you had no joint in your neck; nor is it, on the other hand, pleaſing, for it *conſtantly* to be *moving*, or *throwing* itſelf *about* at every turn of expreſſion, an error too commonly practiſed —But to avoid both theſe *awkward extremes*, it muſt turn *ſoftly* and *gently* upon the *neck*, if the nature of the ſentiment permit it,—not only to look upon thoſe that are directly before your *eyes* in the *middle* of an *aſſembly*, but alſo to caſt a look, now and then, upon thoſe who are ſituated on *each ſide* of you, ſometimes on the *right* hand,

hand, and ſometimes on the *left*; and after you have done this, to return again to ſuch an *eaſy* and *becoming* poſture, as your voice may be heard without the ſmalleſt difficulty by the greateſt part of your auditors.—It muſt be here added, that the *head* ought always to be turned on the ſame ſide with the other *actions* of the body, excepting only when they are exerted upon *things* we *refuſe*; as for inſtance, when the poet ſays;

I will not take the proffer'd kindneſs—

Or upon things we *deteſt* and *abhor*; as,

Take him away—He is loathſome to my ſight.—

Theſe muſt be expreſſed by an *action* of the *right hand*, while the head, at the ſame time, is turned to the *left*. Many other examples might be given.

THE FACE. *Hints reſpecting its management when ſpeaking.*

Of all the parts of the *head*, it is the *face* that gives the greateſt *life* and beſt *grace* to *action*; ſo that great care ought to be taken that there is nothing *diſagreeable* and *unpleaſant*

unpleaſant in it.—It is the part moſt expoſed to *view*, as an attentive audience have continually their eyes fixt upon it. It is therefore eſſentially neceſſary that, as the regulation of the features is of the higheſt importance to a ſpeaker, he ſhould carefully attend to the proper adjuſtment of them in *private*, before he makes a diſplay of his powers in *public*. The ſmalleſt irregularity or imperfection in the face is immediately *taken notice of* by every body, and according to its enormity your ſpeech is proportionably leſſened in its effect. In order to improve yourſelf in this particular, a *looking glaſs* may be recommended; but I am perſuaded that nothing can be half ſo advantageous as the aſſiſtance of a *friend*, who will carefully obſerve the common motions of your countenance, and frankly, and without reſerve, inform you of whatever he ſees *diſagreeable* or *offenſive* to the *eye*, ſo that you may thereby eaſily correct it afterwards by yourſelf (and here the *glaſs* may be called in to your aid), or in his preſence, if not

unpleaſant

unpleaſant to you. Still, however, all the *movements* of the face ought to be adjuſted according to the ſubject you treat of, the paſſion you would expreſs, or make others feel, and the *quality* of the *perſons* to whom you ſpeak.

THE EYES. *How to regulate their motion.*

When you are ſpeaking, you ought always to be caſting your eyes upon ſome or other of your auditors, and *rolling* them *gently* about from *this ſide* to *that*, with an air of *regard*, ſometimes upon *one perſon* and ſometimes upon *another*, and not fix them, as is often the caſe, upon *one ſpot alone*. This is a *dull* and *ſtupid* habit, and throws a *liſtleſs ſtupor* over your auditory; when to look them *modeſtly* and *decently* in the *face*, as is done in *familiar* and *common converſation*, would keep them *alive*, and inſure their attention to whatever you ſay. Your whole *aſpect* ſhould always be *pleaſant*, and your *looks* direct, never *ſevere* or *ſour*, unleſs when the *paſſion* or *ſentiment* requires

requires it, and then *your feelings* will ſoon dictate a change. In this caſe your imagination throws an expreſſion into your *eyes* that correſponds with your ſenſations, and the *paſſions* are depicted in your *looks*, as ſoon as your heart is *affected*.

How to draw tears from your own, as well as your auditors' eyes.

Whenever you are afflicted with a *violent grief* for your *own misfortunes*, or touched with great *compaſſion* for the *miſeries* of another, the *tear* will *ſtart* in your *eyes*. This made the *ancient actors* apply themſelves, with much care and attention, to the acquiring a faculty of moving their imaginations to the *power* of *weeping* and *ſhedding tears* in abundance, whenever the occaſion required; and they ſucceeded ſo well in this particular, and brought it to ſuch perfection, that their faces uſed to be all over blurred with *crying* after they came off the ſtage. They accompliſhed this by various methods; but the moſt effectual was the

the following—They contrived to employ their imaginations upon ſome *real private afflictions* of their *own*, that lay very much at *heart*, and not upon the *fictions* of the *play before them*. There are many inſtances handed down to us by hiſtorians, of the aſtoniſhing effects this produced. The ſpeaker who would wiſh to attempt it, ought to form *within himſelf* a very *ſtrong idea* of the *ſubject* of the *paſſion*, and the *paſſion* itſelf will then certainly follow of courſe, ferment immediately in the *eyes*, and *affect* the ſpectators with the *ſame tenderneſs*. *Paſſions* are wonderfully conveyed from one *perſon's eyes* to *another's*, the *tears* of the *one* melting the *heart* of the *other*, and creating a *viſible ſympathy* between their *imaginations* and *aſpects*.

Of lifting up the eyes, or caſting them down.

It is plain you muſt regulate this according to the *nature* of the *thing ſpoken of*.—For if you *ſpeak* of *heaven*, and the *celeſtial powers*, you ought, without doubt, to *liſt*

up

up your *eyes* towards *heaven*; but if you talk of the *earth*, and *terreſtrial things*, you muſt, of courſe, *caſt them down* upon the *ground*. You muſt alſo govern the *eyes* according to the *paſſions*, ſo as to caſt them down upon things of *diſgrace* and *contempt* which you are aſhamed of; and to *raiſe* them upon things of *honour*, which you can talk of with *credit* and *confidence*. You ought, likewiſe, more particularly to *turn up* your eyes towards *that* by which you *ſwear*, and to *lift* the *hand up* in the *ſame action*.

EYE-BROWS. *How they ſhould be managed.*

Theſe ſhould not be, on the one hand, altogether *immovable*, or *too full* of *motion* on the other. You muſt not *raiſe* them both, as many people do when ſpeaking of any thing with *eagerneſs* or *anxiety*; nor ought you to *lift up one* and *caſt down* the *other*; but, for the moſt part, they ought to remain in the *ſame poſture* and *equality* in which nature has *placed them*.

However,

However, they are permitted to *move ſometimes*, and it is fit they ſhould, when the paſſions require it—That is to ſay, to *contract* them in *ſorrow*; to *ſmooth* and *dilate* them in *joy*; and to *hang them down* whenever you would wiſh to delineate *modeſty* and *humility*.

THE MOUTH. *How to manage it.*

You muſt take eſpecial care not to let your mouth go in the leaſt *awry* or *uneven*, as it is in the higheſt degree *vulgar* and *diſagreeable*. Do not *project* the *lower lip*, as ſome people do, but let both of them be nearly *even*; and when you occaſionally ſtop in your ſpeech, leave off with the mouth a *little open*.

THE LIPS. *Not to bite them.*

You ought never to *bite* your *lips*, excepting when the paſſion demands it; and even then it is more adapted to the *actor* than the *orator*. Some perſons have a trick of *licking* them with the *tongue*, which ha-

bit is exceedingly *low* and *ill-bred*, and becomes more the *mechanick* than the *gentleman*.

LASTLY.

THE SHOULDERS.

There are many who *ſhrug up* the ſhoulders almoſt at every expreſſion, which is very unmeaning, or at beſt has but an appearance of *poverty*. Hiſtorians relate, that *Demoſthenes* was addicted to this cuſtom, but that he got rid of it by uſing himſelf, for a long time, to declaim in a confined place, with a *dagger* ſuſpended over his *ſhoulders*, ſo that as often as he *ſhrugged them up* the *point pricked* him, and thereby put him in mind of his error. By this method he, at laſt, effectually corrected himſelf of the habit.

MVSEVM BRITAN NICVM